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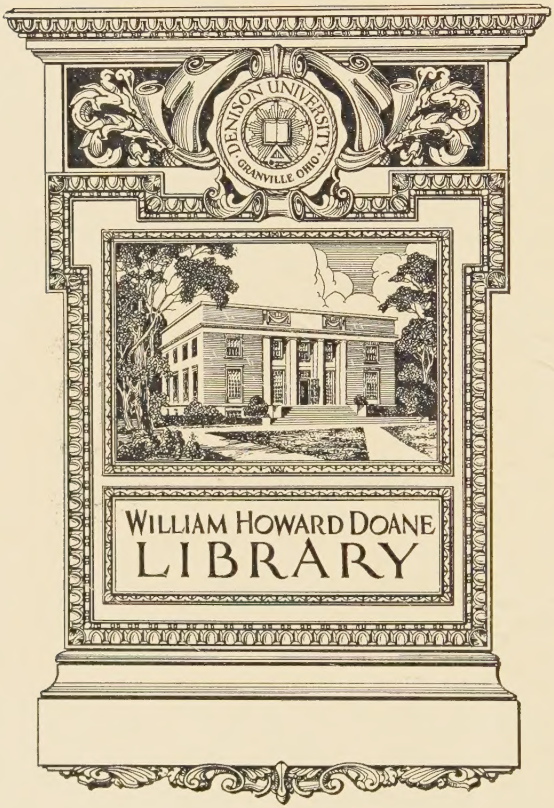

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CHILDREN AT PLAY IN MANY LANDS

A Book of Games

BY

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ILLUSTRATED BY

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NEW YORK

MISSIONARY EDUCATION MOVEMENT OF THE UNITED STATES AND CANADA

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PREFACE

This book has been prepared with the hope of interesting children and of drawing them closer to the boys and girls of many lands. If it makes the children of the East and the West, the North and the South, seem to some in this country more like playmates, it will have fulfilled its mission; for the simple play sympathy of childhood may surely grow, as the years go by, into that Christian sympathy that longs to bring all lands to the feet of Him who draweth all men unto Himself.

This is far from being an exhaustive collection of games. In selecting them care has been taken to choose only those that are easily adapted to conditions in America. Naturally there are many games of too local a character to be enjoyed by others. Also an effort has been made to give the games that are most commonly played in the countries to which they belong. Nearly all of these games were used and enjoyed by the boys and girls who helped in "The World in Boston." Grateful acknowledgment is here made to all those in many lands who have made this little collection possible.

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CHAPTER I

GAMES THAT ARE KNOWN ALMOST EVERYWHERE

Children are very much the same at heart the world over. Color, dress, and language make little difference to a child; the little African in the jungle, the Chinese trudging along in the shadow of the Great Wall, the little lad beneath the palm-trees of India, and the American child have much in common. They are all born with the desire to play. You do not have to speak Chinese in order to have a good time with Chinese children—just toss a ball, or blindfold the eyes, or play house, and all barriers are broken down and you have found common ground. As a child once expressed it, "You can talk with smiles and that kind of thing."

The instinct of play seems to be about the same in all lands. There is the natural desire to "play" the occupations of the fathers and mothers, to "play house," to "play farmer," to "play doctor." The little Korean girl loves her doll made of a piece of bamboo with long grass which has been salted to make it soft fastened to the top of the stick and arranged like hair, as much as the American child does her rag baby. The Brahman girl out in India strings beads and twists brass into ornaments for her doll; she makes for it a little house and "keeps house." The doll has everything that is found in her little mistress's home—the stones for grinding grain, the brass pots, the earthenware bowls, the *charpoy* or bed; while the little poor girls in India hug their rude wooden dolls or painted earthen ones and sing to them as they sit by the roadside.

Japan is the very paradise of dolls; surely nowhere else in the world is a whole day in every year given up to their honor as it is in Japan. The Dolls' Festival is one of the gala-days. Almost every family has its store of dolls, wonderful, ancient dolls, the Emperor and Empress, the courtiers, and soldiers. But the children doubtless love best of all the torn, dirty little dolls they fondle and strap on their backs while they themselves are strapped on their mother's back. China, too, is rich in its variety of dolls—big dolls and little dolls, clay dolls and rag dolls, all manner of dolls, all very dear to the heart of

the little Chinese, in fact, to the heart of any little girl of any land who is the happy owner; for surely a doll is a doll and a top is a top and a ball is a ball the round world over, and the color and the shape and the name they are called by make not a particle of difference. And why is it not just as much fun to play house in Africa and way up in Labrador and out in Turkey and in all these other lands as it is here in America? It surely is just as much fun, for it is the same thing after all.

While the little girls of the world delight in caring for their dolls and cooking miniature meals and having weddings, the boys play at being soldiers and pretend they are grown-up men doing what they see the grown-up men around them do. Out in Africa the boys make tiny bows and arrows out of grass stalks, and our own American Indian boys early learn to string their bows and have play wars. The toy drums of China with their gay pictures fairly force one into marching array, and the Chinese play animals are wonderful beyond description—animals enough to satisfy the keenest longings of the boy farmer or huntsman. Some of them are very elaborate and make queer noises; others are made of candy, and when one is tired of "playing farmer" they are good to eat. The African boys are most clever in making hens and lions and snakes and other animals out of mud. Out in India, where toys are scarce, the boys themselves represent the different animals. In a very skilful way a

boy turns himself into a peacock, his arm and hand answering for the neck and head of the bird, his own head being hidden somewhere under his wraps.

"Playing horse" is always fun. In Turkey the children drive each other by holding on to their long dresses, and the Chinese boys have in the past found no better reins than their own cues.

True to the spirit of their nation the Japanese boys are very progressive. They used to play war with spears and wooden swords and helmets of the old style, but now since the great wars with China and Russia they play with modern weapons and are dressed like modern soldiers.

It is just as exciting to play war in the African jungles and to sail boats on the African lakes and rivers as it is over here, and toy animals bark and squawk and squeal in Chinese and Turkish as well as they do in English.

Besides playing at grown-up things there are certain games that almost every child delights to play. Certainly "Syomu Pak Kakomu Tjil Ha Ki" does not sound very familiar, and perhaps it is hardly less strange when we call it "Kalurembo," but it is only our pet game of hide-and-seek. It is just as much fun in Korea and Japan though it is called by such hard names. In Africa the one who is "it" is often called a lion and the others are deer. Our American Indian children delight in the game too. Even out under the burning sun of India hide-

and-seek is a favorite pastime; when the days are too hot the children wait until the evening has come and play in the moonlight, far on into the night. In Persia they have quite a good variation of the same game. There are two who are "it" and they shut their eyes while the others hide. It is most exciting work trying to find the hidden ones, for as soon as they are discovered they in turn give chase and try to catch the ones who are "it" before they can get back to the goal which is the starting-point. If the seekers are caught they must again be "it," but if they get home in safety two of the other side become the seekers.

Blind man's buff, tag, leap-frog, jumping rope, hopping, swinging, with their many names and minor variations, like hide-and-seek, are found in many if not all lands, and millions of children are delighting in them to-day. The African form of blind man's buff is especially interesting. It is played by only two, and both are blindfolded. The one who is being pursued has two flat sticks which he strikes together to give the pursuer some sign of where he is. After striking the sticks, he runs away, and if he is not captured he waits a moment, hits the sticks together again, and runs on. The pursuer has a cloth with which he attempts to touch the other. It is most amusing, for both are so in the dark. "Dima" or Persian leap-frog is most complicated and exciting. One boy stands bent over, and the others stand in line ready

to leap over him. The first time each one shouts, as he leaps, "Dima!" "Do not hit!" it only being permitted to touch him with the hands. The second round the cry is, "Ochma," and they must not touch him at all. The third time they sing out, "The third a little," meaning they can touch him slightly. The fourth round every one is free to do as he pleases, "Give way" being the signal note. At the next round, "On the fifth, pinch," is the call, and each one tries to inflict a pinch on the victim. The sixth round is again an easy leap; and on the seventh the climax comes as all shout, "On the seventh, we ride the palanquin," when, if any one fails to secure his seat as he leaps, he in turn has to be the one jumped over.

The Syrian way of choosing who shall be "it" for tag is very good. They all hold on to each other, one behind another, and pull. The first one to break loose becomes "it."

The instinct to throw a ball, fly a kite, spin a top, roll marbles, and juggle jackstones seems to be born with a boy, and often with a girl too! What a display there would be if all the different kinds of kites were gathered together; and surely we would think our own very crude and uninteresting, for over in Japan and China and Korea the kites are fashioned like animals and birds and men, highly colored and of all sizes. On the fifth of May every year in Japan comes the Boys' Festival, and then the air is simply filled with kites and great paper fishes

are hung out on long bamboo poles like flags. When the winds blow gently over India the kite-flying season comes, and in the mornings and evenings the boys have battles with their kites. They rub ground glass paste on the strings, and as the kites fly around each boy tries very skilfully to cut with his string the other kite-strings. It is then most exciting to see who can capture the severed kite as it flutters down to the ground. The kites in India are made on slender bamboo frames and covered with tissue-paper of many colors. They have no long tails as most of our kites have. Wind is the same the world over, and as it blows over Burma and Persia, Turkey and America, and all these other lands, it makes the kites fly and the strings get twisted and snap, and some kites fall right down to the ground, while others seem to be going up to the very clouds just as they do over here in America.

No one ever can grow tired of spinning tops. In Japan it is a regular profession, and it is a great honor to be a top-spinner to his majesty the Emperor; but there are countless kinds of every-day tops in Japan too—tops within tops, tops that sing, tops that are gaily colored, and little plain ones that seem willing to keep on spinning forever. It is hard to excel the Chinese tops in spinning; they are not very elaborate, being made of bamboo and spun with a string, but in the deft hands of the boys they are made to do all manner of tricks.

The Burmese, the Korean, the Persian—in fact, what boys do not know how to make their own tops? In India, when the special top-spinning season comes, the tops have battles together and break and disable each other. Our American Indian boys are never happier than when they are spinning tops, or rather whipping them, for nearly all their tops seem to be whipped into motion. Usually they play with tops in the winter, spinning them on the ice. Their tops are most cleverly made out of acorns and nuts, wood and stone, horn and bone, and even ice. Sometimes the tops are fantastically painted. Some tribes call the top "Nimitchi," which means "The dancer." The whip is made of an unbarked stick with long buckskin lashes. The top is taken between the thumb and forefinger, or sometimes the middle finger, and twirled so hard that it is sent spinning on the ground. It is kept in motion by quickly striking it with the whip. Sometimes the top is started by using the lash as we do a top-string and withdrawing it rapidly. The Eskimo children have a very good game with their tops, which they usually spin by twirling the long stem between their hands. As soon

WHIPPING THE TOP

as the top is set in motion, the owner dashes out and runs around the house, trying to get in again before the top stops spinning.

Any small thing that rolls is a marble! When the rains begin in India and the dust of the hot season is settled, marbles become the absorbing interest. The marbles are shot from the left hand middle finger, the side of the thumb of the left hand being placed firmly on the ground and the marble held against the middle finger, which rests on the thumb, by the right hand fingers, and thrown with force after careful aiming. Out in Persia and Turkey and Syria the knuckle-bones of sheep make excellent marbles, though balls of baked mud are common there too. Kicking the marbles is a very popular game in China. The game is played with two marbles. Both are placed on the ground and the first one kicked so as to hit the other marble and make it go in the direction named, north, south, east, or west.

Jackstones are always most interesting. In Korea the girls play the game using cash as jackstones, while the boys play it with stones. Smooth rounded pebbles are very generally used in Persia, Syria, and Turkey. In India the game seems to be considered a girl's game. They play it often with hard, round beans that are found in the garden hedges, using nine instead of five jackstones as we generally do here.

It would be a dull world, though, if children of differ-

ent lands did not have any individual ideas about play. Two or three children playing together are pretty sure to make up a game all their own, and so the big racial groups of children have invented certain games peculiar to themselves. Many of them are very interesting, and just as the boys out in India and Japan are enthusiastic about cricket and football, so the boys and girls over here will delight to play "Kage-boshi-omgo," "Pankha walla," "Htaik-kyla-ha-ki," "Banosha Bendeshesha," and "Tokoinawas." Turning westward we will learn first how to play some American Indian games.

NORTH AMERICAN INDIAN GAMES

RING AND ARROW GAME

CHAPTER II

NORTH AMERICAN INDIAN GAMES

Ring and Arrow Game
Battledore and Shuttlecock
Making the Wood Jump
Kwai-indao
Archery Game
Quoits
Ball and Darts Game
Ring and Pin Game
Turn Around Game

Ring and Arrow Game—Tokoinawas

A ring seven inches in diameter is made out of dry corn husks, overwrapped half with white and half with red cord, and four corn-cob darts, each with two feathers and wooden points about ten inches in length.

Four play the game. Two facing each other roll the ring back and forth. The other two on opposite sides shoot at it with darts. The arrows are shot from the hand, being so held that the middle finger runs between the two feathers. The one who hits the ring or shoots through it the oftenest, in ten rolls, wins.

Battledore and Shuttlecock—Onumla

The battledore is a thin circular board, nine inches in diameter, with a wooden handle. The shuttlecock is a stout twig with three feathers tied securely to it. If there are several players they stand in a ring and each bats the shuttlecock to the player on his right. Should the one batting send the shuttlecock behind his neighbor, he must drop out of the circle. Should the one to whom the shuttlecock is batted fail to hit it with his battledore and send it on properly to his neighbor, he must drop out of the circle. Thus the circle contracts until two and finally only one is left. The last one is pronounced the winner.

Making the Wood Jump—Ichapsil Eckunpi

The boys imagine themselves standing on the ice near the banks of a stream which they have marked off on the ground. They take turns hitting at a piece of wood in the stream trying to send it flying into the air.

Kwai-indao

A set of forty or fifty sticks representing ten different numbers (1-10) are placed in a row. The number which any stick represents is shown by the number of marks on it, made by chalk or other substance. All the sticks representing the same number are grouped together. The players alternately try to repeat from memory, blindfolded, the order in which these ten groups are arranged, the number of pieces making it confusing.

KWAI-INDAO

Archery Game—Zune

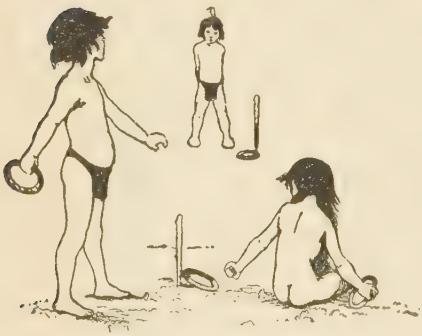
The arrows are made out of twigs about two inches long with three feathers fastened to each.

This game can be played by any number, each one

being provided with several arrows. Holding it between his index and middle fingers and thumb (as one holds a pen) the first player throws an arrow a distance of some ten or twelve feet. Then a second player throws, aiming to have the feathers of his arrow touch those of the one already on the ground. If he is successful he takes both arrows and makes another throw, and the next player aims at the arrow on the ground; if he fails the arrow remains in place and another player throws, and so on, each boy taking the arrows which are touched by his arrow. The taker of the full number of arrows wins the game.

Quoits—Bas

Two common sticks, about one foot high, are set up as pegs as far apart as one can pitch. The rings are made of rope and are about four inches in diameter; half of each ring is bound with white and half with green cord.

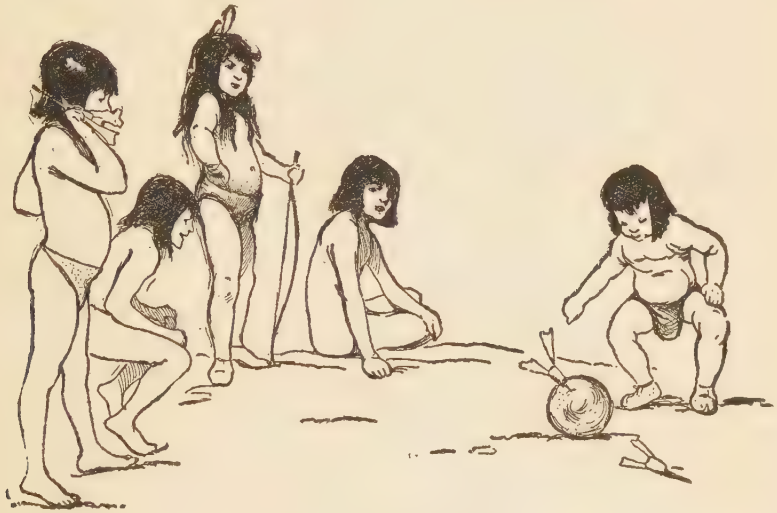


QUOITS

If in falling the green part of the ring touches the peg it counts twice as much as if the white touched.

Ball and Darts Game—Hothamonne

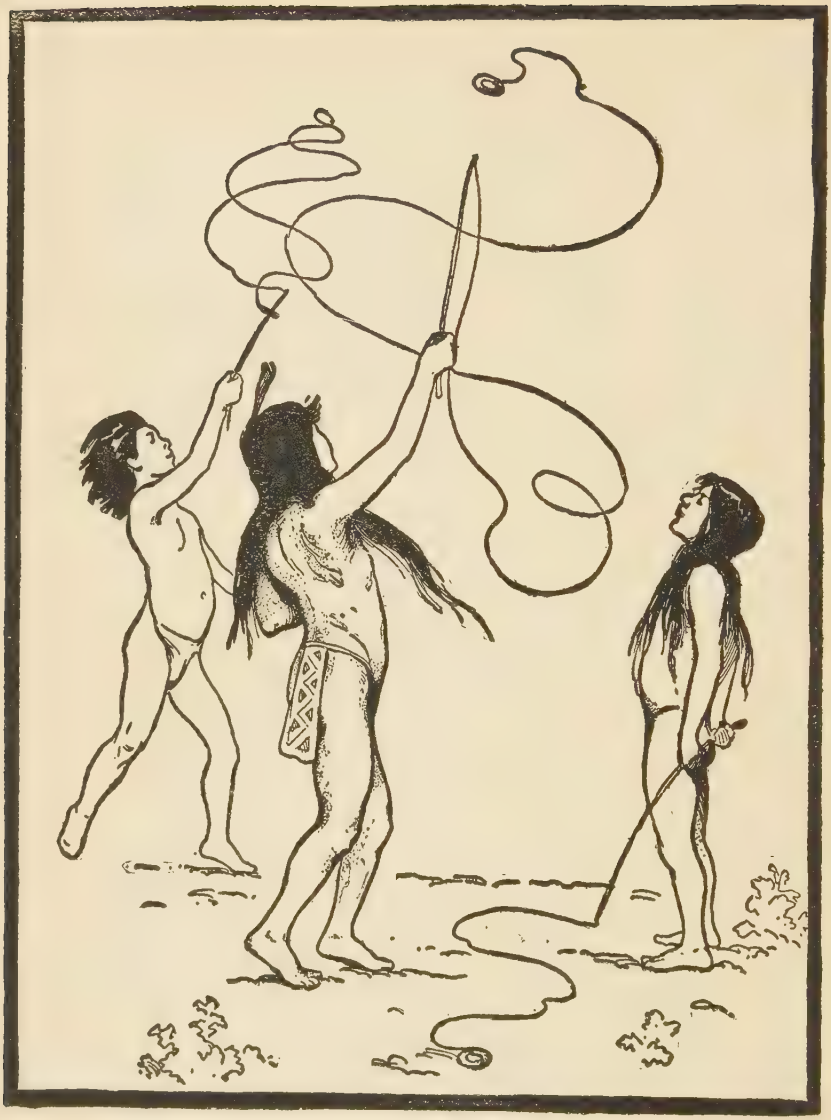
Make a ball out of fiber or some material that can be easily pierced—the Indians use yucca leaves. The



BALL AND DARTS GAME

darts are made of corn-cobs, each with two feathers and a slender stick for a point.

The ball is placed on the ground and the darts are thrown at it from a short distance. If the first player pierces the ball, his dart remains in place until the other one plays. If he too is successful, it is a tie. If the second player does not strike the ball, the first one throws



RING AND PIN GAME

again and so on. The one who hits the ball most often is the winner.

Ring and Pin Game—Qua'quallis

A piece of bone with a hole in it, or a disk of wood with a hole made in it, is attached to one end of a pointed stick by a string four to seven feet long. The stick is held in the hand and with a quick movement the disk is thrown up into the air. The game is to catch the disk, while it is in motion, on the pointed end of the stick.

Turn Around Game—Hal Hai Jas

Twenty or forty small sticks six inches long are taken in the palm, thrown up in the air, and as many as can be are caught on the back of the hand. Those that were caught are then thrown up again, and if possible, an odd number is caught in the palm. If an odd number—one, three, five, or seven—is so caught, one stick is kept by the player, who tries again. If none or an even number is caught the opposite player takes his turn. He who catches the last stick wins all his opponent's sticks and then the game proceeds as at the beginning. Boys and girls play this game together.

TURN AROUND GAME

JAPANESE GAMES

KONKONCHIKI

CHAPTER III

JAPANESE GAMES

Konkonchiki
Bounce the Ball
Otadama
Jan-kem-po
Hana, Hana, Hana, Kuchi
Cup Game
Shadow Game
Satsuma Ken
Big Lantern Game

Konkonchiki

Three girls sit on the floor, and two hold the ends of a sash or piece of ribbon in which a loose knot has been made. The third player tries to snatch a little bowl filled with water through the knot before the others can draw it up and catch her hand.

Bounce the Ball

The ball is dashed upon the ground with considerable force, the object of the player being to turn around and face about again exactly in time to slap the ball back on each rebound for five times in succession.

Otadama

Make a number of small bags about two inches square and fill them with rice. The game is to toss these in the air, keeping three, four, or five going at the same time.

Jan-kem-po—A Counting-out Game

This game is most interesting when played by only two. The hand outstretched represents paper, doubled into a fist a stone, and with two fingers outstretched it represents scissors. The two players double their right fists and move them rhythmically from the elbow three times, saying, "jan-kem-po". At the end of the last move they come down to the horizontal position in the pose each has chosen: the hand outstretched, the hand

OTADAMA

doubled into the fist, or the hand with two fingers outstretched. This is done rapidly at the same time so that the intention of each cannot be seen by the other. Each position is interpreted as follows: Scissors cut paper, and therefore scissors conquer paper; paper wraps (and so conquers) stone; stone breaks scissors, and therefore conquers scissors. The result is of course pure chance, and determines the winner. The conquering player of two out of three rounds is the winner.

Hana, Hana, Hana, Kuchi

The players sit in a circle, while the leader, tapping her nose (all the others imitate), says, "hana, hana, hana, *kuchi,*" which means, "nose, nose, nose, *mouth;*" meanwhile she taps some other feature, as for instance her ear. The game is to do what the leader says, not what she does, which is very difficult when she is quick. The names of the features are:

hana=nose
kuchi=mouth
mimi=ear
me=eye

Whenever any one makes a mistake, she must take the leader's place or submit to being daubed on the cheek with flour and water.

Cup Game

Place ten Japanese teacups upside down in a row (anything else that is of convenient size and symmetrical will do as well), number them, the numbering to be known only to the performer and her attendant. The attendant leaves the room, and the performer asks the

CUP GAME

audience to indicate any one of the cups, and promises that the attendant is so wise that she will be able to tell which cup has been chosen and indicate it when the performer points to it with her wand. Then the performer points, after the attendant has returned, to a number of cups; if the cup chosen was numbered "four," she points to that the fourth time, the secret being that the number of the pointing and the number of the cup coincide. The

BIG LANTERN GAME

higher the number the more difficult it is to keep it in mind accurately. The attendant must say "no" until the right one is touched. The performer may confuse the audience as much as possible by skipping about in pointing to the cups and by changing the tone of her voice, only being careful not to let numbers coincide before the right cup is reached.

Shadow Game—Kage-bohi-onigo

The children try to tread on each other's shadow.

SHADOW GAME

Satsuma Ken

The players extend the fingers of one or both hands simultaneously, and at the same time one who is "it" endeavors to guess the total number put out by the others, crying the number aloud.

Big Lantern Game

The girls sit in a circle on the floor and the first one says, "Big lantern," and puts her hands near together; the second puts her hands far apart and says, "Little lantern," and so on. When quickly played it is very amusing.

KOREAN GAMES

NOBLEMAN'S PLAY

CHAPTER IV

KOREAN GAMES

Nobleman's Play
Mek Konk
Shadow Pictures
Tjon-mek-teki-ki
Ha-Taik-kyen-ha-ki

Nobleman's Play—Nyang-pan-no-rum

A boy bends his back, while two others each take one of his hands, and a fourth boy then rides on his back.

Mek Konk

A boy takes several pine nuts in his hand (any small nuts or stones will do) and then holds out both hands closed. The others guess which hand contains the nuts. If one guesses correctly he receives the nuts, otherwise he has to hand over as many as the other had in his hand. Each boy must have a reserve supply of nuts.

Shadow Pictures—Kon-rim-tja

A piece of paper bent to form the head and cap is placed upon the back of the hand, and the little finger and thumb represent the arms. The figures are always supposed to be priests. Move the hand skilfully so that the shadow figures dance on the wall.

Tjon-mek-teki-ki

A boy puts down his fist and another boy tries to strike it with his fist before the first one can draw his away. If the striker is successful, he keeps on, otherwise he must put down his fist.

Ha-Taik-kyen-ha-ki

This game is a combat between two players, chiefly with their feet. The players take their positions standing with their feet apart, facing each other. Each endeavors to kick the other's feet from under him. Each one may take one step backward.

HA-TAIK-KYEN-HA-KI

CHINESE GAMES

SELECT FRUIT

CHAPTER V

CHINESE GAMES

Select Fruit
Tiger Trap
Eating Fish's Tail
Cat Catching Mice
Forcing the City Gates
Catching Fishes in the Dark
Call the Chickens Home

Select Fruit

Captains are appointed to choose sides; the boys squat down in two rows about twenty feet apart. Each

boy is given the name of some kind of fruit. Then one captain blindfolds one of his boys, and a boy from the other side quietly steals over and touches him and then returns to his place, taking as nearly as possible the exact position he had before.

The bandage is taken away, and the boy who was blindfolded goes over to the other side and tries to discover from change of position, guilty smile, or some mark the one who touched him. He can use any means in trying to bring about a confession. He takes the boy back to his side if he guesses correctly, otherwise he remains with his opponents. This is repeated until one row is entirely taken over. Girls play this game with boys.

Tiger Trap

A number of boys and girls take hands and stand in two lines about four feet apart facing each other. Two others remain out of the rows, one standing at each end. One is the lamb and the other is the tiger. The lamb bleats and starts to run, and immediately the tiger runs between the lines after it. Unless the tiger is very swift he is caught, for the children close up the rows at the ends as soon as the chase begins. If the lamb is caught, it becomes the next tiger.

TIGER TRAP

Eating Fish's Tail

A number of children take hold of each other one behind the other, thus forming the fish. The front ones

EATING FISH'S TAIL

are the head and the last ones, the tail. The head swings around and tries to catch and "eat" the tail. The tail seeks to escape. When the fish is long, it is most exciting.

Cat Catching Mice

One is chosen to be the cat and another the mouse. The other players form a ring, the mouse being within the ring and the cat outside. The circle revolves, and

CAT CATCHING MICE

the mouse tries to keep as far as possible from the cat. Suddenly the ring stops revolving, and as the cat pounces in on one side the mouse runs out at the other. The cat must follow the mouse exactly as it goes in and out of the ring. When the cat finally tires out his victim, he "eats" the mouse. Every cat may "eat" his mouse as he likes.

Forcing the City Gates

Captains are appointed to choose sides, which then form into two lines facing each other, those of each line taking tight hold of hands. A player then runs out from

FORCING THE CITY GATES

one side and presses with all his force against the hands of the other line. If he breaks through, he takes back to his side the two whose hands he has separated. He has to join the opponents if he is not successful. Then a boy from the other side runs out. This is continued until one side is entirely broken up.

Catching Fishes in the Dark

Each one chooses the name of a fish, calling himself dragon-shrimp, squid, red-chicken, or some other fish. The one who is "it" is blindfolded, then the fishes run past, trying to touch the blindman as they go. If one gets caught, the blindman must name it correctly. If he fails to say the right name, the fish is free.

Call the Chickens Home

One player is blindfolded, the remaining players are the chickens. The blindman says, "*tsoo, tsoo*"—"come and seek your mother." Then the chickens run up and try to touch him without being caught. The one caught becomes the blindman.

CALL THE CHICKENS HOME

INDIAN GAMES

CHAPTER VI

INDIAN GAMES

Phugadi
Khokad
Atya-patya
Kabaddi
Pankha walla
Witti Dandu

Phugadi

Two girls cross hands and clasp them—the right hand of one clasps the right hand of the opposite girl. They place their toes together, lean back stiffly as far as they can and start revolving round and round as fast as possible, the faster the better. This is to be kept up as long as possible.

PHUGADI

Khokad

The more players there are the more interesting the game is. Seven on a side is a good number. Captains are appointed to choose the two sides. The players of one side squat down on the ground, a yard apart, every other one facing the opposite way, at right angles to the captain, who stands at one end of his squatting line. The players of the other side take their stand in the spaces between the seated players. The captain of the seated side then makes three circuits of the line, after which he shouts, "Ready," and runs down the length of the line, his arm outstretched to catch those standing. They dart out the other side and are back in place immediately, ready to elude the captain's grasp again on whichever side he may come. The captain may run around quickly without stopping, to get the players bewildered, but he must touch on every round the head of the seated player at each end; also he cannot start down one side and then turn back before reaching the end—he must always go the whole length of the line; neither can he run in between the seated players. The standing side must always keep within the two seated players.

A standing player is out of the game as soon as he is caught. The whole side must be put out before places are changed. As soon as one player is caught, the captain has a right, if he wishes, to call on any one of

the seated players to take his place, saying, "Khok" and the person's name. The captain can say this only when he is at an end of the line; and he must be careful, when he goes to take his place of squatting, to run down the side to which the back of the player whom he has called is turned. As soon as a player is thus called, he may catch any one who happens to be standing near. If there is an error on the part of a player of the sitting side, one who has been caught can return to the line.

Atya-patya

Ten is the usual number for the game, five on a side. This can be played out-of-doors or in a large room. If it is played out-of-doors, the field is usually about the size of an ordinary tennis court, and should be marked off into four sections. The boundary-lines must be clearly defined. The five players of one side stand at the top boundary-line and form the aggressive line. The other side is arranged in this way: the captain takes the middle line that runs through the four divisions; the other four each take one of the sectional dividing lines, one, of course, having the bottom boundary-line. The captain may go on the two side boundary-lines, as well as on the central one. The other men must keep strictly to their posts. The captain of the aggressive line stands in the middle of his forces and he and the defensive captain clasp hands as a signal for the start. The game is for

the aggressive players to run through the defensive lines to the farther boundary and back again to the starting-place without being caught. It counts one each time an aggressive player can make the round in safety, and a new start is made. If any one is caught or goes out of bounds the sides change. Five innings generally end the game.

Kabaddi

Two lines are formed facing each other some distance apart. One boy starts toward the boy opposite him on the other side, calling out, *"kabaddi."* As long as he can continue repeating the word without drawing breath, he is safe from being caught. If his breath fails or he has to draw breath, his opponent dashes out to catch him, he in turn repeating, "kabaddi," and holding his breath. The first one tries to get back uncaught to base. If he is caught he must do it again.

Pankha walla

Any number can play this game. The hands are placed one on top of another, the fingers of each resting on the fingers of the next, spread out like a fan.

A says, *"pankha walla pankha de"*
B says, *"pankha hain sarkar ke"*
A says, *"hane bhi darbar ke"*
B says, *"achcha pankha le,"*

A removes his hand and fans himself vigorously, and then says, *"buri, buri, hawa dete hai."* Then *B* begins and goes through the same thing and the others follow.

Witti Dandu

Two or more can play this game. Two implements are required: the *dandu,* a stick about two feet long and one inch in diameter with a notch cut near one end; and the *witti,* a stick about six inches long, one inch in diameter and sharpened at both ends. A hole is made in the ground, deep enough to hold the notched end of the dandu, and the witti is laid across the hole.

One player stands by the hole, and with the notch of the dandu under the witti, forcibly hurls the witti and the other tries to catch it. If it is caught, their places are changed. If not, the second player picks up the witti and throws it back toward the hole, while the other tries to keep it away by hitting it with the dandu. If it falls within a dandu's length from the hole or if it goes in, the first person—the one by the hole—is out. If the witti lies more than a dandu's length away or if the player by the hole succeeds in hitting it back more than the length of the dandu, the second player has another throw. This time if it is within a dandu's length from the hole, the first player is out. Otherwise the first player measures the distance with his hand, counting, *wokett, raind, moond, nahl, arr, waidh, jhuko,* that is,

one, two, three, four, five, six, seven. If the count ends with jhuko, which is seven, the player wins one point.

The position from which the witti has then to be thrown is designated by the number the count ends on in the following manner: On wokett, the witti is placed on the first player's foot and kicked into the air. On raind, the witti is put in the hollow of his hand with one end protruding. That end is hit with the dandu to make it fly up in the air, when it is hit again to keep it away from the hole. On moond one of the sharpened ends of the witti is stuck in the ground, from which position it is hit. On nahl the witti is placed across the second and fifth fingers. On arr the witti is held up in front of the player and hit. On waidh it is rested in the crotch of the arm and sent flying from there. If the count ends on jhuko, the player goes back to the hole and starts again.

In every instance, the first player tries to hit the witti away from the hole and the other attempts to get it in. The measuring and counting proceed until the second player succeeds in getting the witti within a dandu's length, and then they change places. The player having the greatest number of points wins. "Jhuko" measure and getting the witti into the hole give the points. If more than two play, turns must be taken in hitting and striking off the witti.

WITTI DANDU

TURKISH, SYRIAN, AND PERSIAN GAMES

CHAPTER VII

TURKISH, SYRIAN, AND PERSIAN GAMES

Hop Tag
The Oil in the Church Has Given Out
Mounting Mollaks
The Glass-blower
Banosha Bendeshesha
Chinnabeer
Kuku Kuku
Motion Game
The Game of Slaves

HOP TAG

Hop Tag (Syrian)

The one who is "it" has to hop while he is chasing the others, who can run.

The Oil in the Church Has Given Out (Turkish)

One child is pressed against a wall and perhaps ten stand in line in front of him and squeeze him to get out

THE OIL IN THE CHURCH HAS GIVEN OUT

a little oil. When he shouts for breath they stop and choose another to press.

Mounting Mollaks (Persian)

This game consists of two sides, forming an inner and an outer circle. The inner circle all join hands with the exception of one boy, who runs around the outside of the outer circle as guard. The aim of the boys on the outside is to jump on the back of any boy in the inner circle before being hit by the guard, who can hit only when a boy is in the very act of jumping. Once on the back of the enemy, he is safe, and can sit there as long as he wishes, the other boy being regarded as an ox. If the guard hits any one, the sides change.

The Glass-blower (Persian)

The boy takes his little cap and twirls it around on the end of a stick as fast as he can, saying,

"*Sheshagar, jour manee*
Sheshara to neshekenee."
"Glass-blower! Oh be careful!
Do not break the bowl."

THE GLASS-BLOWER

Banosha Bendeshesha (Turkish)

The players are divided into two equal rows, facing each other, and about thirty feet apart. All in each row

BANOSHA BENDESHESHA

join hands. One side calls out, "*Banosha*" and the other side says "*Bendeshesha.*" Then the first side calls out again "*Bildim sizdar kim dosha,*" which means in Turkish, "Whom will you take?" The other side then, for example, says, "*Katharune dosha,*" meaning "Katharine is wanted." At that Katharine runs swiftly, try-

ing to break through the opposing line, sometimes pounding the opposing arms as hard as she can. If the runner breaks through, one from her former side is chosen and brought over, thus making two additions to the opposing side. If the runner does not break through, then she has to walk back and remain on her own side, the line from which she ran. This is repeated until one side has lost all of its players.

The game may be played by either boys or girls, it being the object of each player, when his or her name is called, to gain admission to the side that calls him.

Chinnabeer (Persian)

This is a very exciting game. A stick is placed on the ground and surrounded by a circle of boys who guard it. Outside of this inner circle is the outer circle of boys whose aim is to get possession of the stick. They do this by trying to lessen the number guarding the stick. Anybody in the outer ring may encircle one, two, or three boys of the inner ring at a time, and then run back again to his place in the outer ring. Any one thus circled is called "dead" and cannot play. The players in the inner ring may lessen the number in the outer ring by hitting their opponents with the palms of their hands; any one so hit is "dead" and out of the game. One boy of the inner ring is especially appointed to guard the stick and remains right by it. Usually the inner circle

is broken up first and the stick captured. The outer circle then becomes the guard, otherwise the inner circle holds the fort for another attack.

Kuku Kuku (Persian)

The boys pair off, leaving an odd one. They form a circle, one of each pair standing and the other crouching at his feet. The one who is sitting taps the ground all the time saying, "*Kuku, Kuku,*" and, as he does so, he lays down pebbles or sticks.

The odd boy has to go around the circle, hopping on one foot without falling, and gather up the sticks or pebbles. He tosses them up in the air, and if they fall within the circle, the boys cry, "Plenty;" if however most of them fall outside the circle they shout, "Famine." At this cry they jump and all run away; as they run, each boy tries to find a companion. The one left is called "the orphan," and is the odd boy in the next round.

Motion Game (Syrian)

A number sit in a circle on the floor. One is chosen to be "it." She makes some motion, perhaps taking hold of the nose of the girl next to her. Each one in turn must follow the motion of the one next to her. No one must laugh or speak; if any one does, she is dropped out of the game. The last one left becomes "it."

The Game of Slaves (Persian)

The boys line up on two opposite sides about thirty feet apart, with a line drawn midway between the two rows. One boy advances and tries to hit one of the other side and run back again to his own side before he himself is hit. As soon as a boy on the opposite side is hit, he chases the one hitting him until he gets past the middle line. If the first player is hit before he crosses the middle line he is taken as a slave back to the opponent's side; if he gets over safely another boy on his side dashes out and tries to hit the pursuer before he gets back to his base line. If he succeeds, he wins a slave. Each side has a prison where it keeps its slaves. As soon as one side wins, the boys get on the backs of the defeated and ride them back and forth as many times as may have been agreed upon.

THE GAME OF SLAVES

AFRICAN GAMES

HEN AND WILDCAT

CHAPTER VIII

AFRICAN GAMES

Hen and Wildcat
Handball
Nsikwa
Songo
I Have Bound You
African London Bridge
Spearing the Disk

Hen and Wildcat

One is chosen to be the hen and one the cat, the others form the brood of chickens. The hen leads the

chickens around and warns them of approaching danger. The cat springs out and tries to catch any silly chicken who fails to drop at the mother-hen's warning.

Handball

The players are divided into two sides; the larger the number playing the better the game is. The game is started by a chosen boy tossing the ball to another boy on his side. This side seeks to keep the ball passing through the air among their own players, it being the endeavor of the opposite side to intercept it and thus to gain possession of it. Every time the ball is caught, all the players, with the exception of him who holds the ball, clap their hands together once and sometimes stamp with their feet.

Nsikwa

Two or more boys can play this game. The players sit on the ground in lines facing each other, about ten feet apart. In the front of each player there is placed a small piece of corn-cob about two or three inches high; any light thing easily overturned may be used. In his right hand each player holds a top. When all are ready, the players send their tops spinning across the clear space with great force, and each tries to knock down the piece of corn-cob belonging to the player opposite.

HANDBALL

Songo

There is no more popular game among the Bulu tribe than Songo. It is played by two persons.

The songo board is about three feet long, bearing two rows of pockets, seven pockets to a row. The two players take their places on either side of the board. In each pocket are five little stones. The object of the game is to win the most stones.

Either player may begin by taking the stones out of one pocket on his side and distributing them one in each pocket beginning with the pocket to the left of the one from which he has taken the stones. Should it be necessary, he crosses to the other side of the board and distributes the stones in like manner. After depositing all the stones of one pocket, should the pocket where the last stone was deposited contain 2, 3, or 4 stones the player removes the stones of that pocket and the stones of all the pockets back of it containing 2, 3, 4 stones, back to a pocket containing one, five, or more than five stones. The player never takes from his own side, only from the opponent's side.

Should the stones of a pocket to be distributed exceed 13, which is the number that can be distributed without repeating, as there is never a stone placed in the pocket out of which the distributing stones are taken, the player then begins distributing at the right end of his opponent's

side, removing the stones according to the same rule as above. Should there be 21 or more to be distributed, he repeats again at the right end of the opponent's side.

Should there be 2, 3, or 4 stones in all seven of the opponent's pockets, which would mean to take all, the player forfeits all seven pockets.

Never take from the opponent's first pocket alone.

Never cross a single stone from the seventh pocket to the opponent's first.

If there is only one stone in the player's seventh pocket and no other to move, he then takes it out. This is called "tip." A "turn" consists in the distributing of the stones of one pocket only.

The game is ended when there are six or less than six stones on the board.

To determine who is the winner, the player replaces the stones, five in each of the pockets on his side. The winner has more than enough to fill his seven pockets.

I Have Bound You

This game is played by boys and girls among the cassava bushes in the gardens. Some of our bushes may be used. When one finds a single leaf growing in a fork of a bush he calls out to his neighbor, "I have bound you." The neighbor considers himself bound till he finds a leaf in a similar position, when he calls out, "I have freed myself."

African London Bridge

One is chosen to be the mother, and all the others, except two who form the arch, are the children. The

AFRICAN LONDON BRIDGE

mother with her children passes under the arms of the other two. The child caught is drawn aside for the

choice between a cake of gourd seed or a peanut porridge, a necklace of beads or a bow and arrow. The children are caught and ranged in lines until there remain none but the mother and one who is now called "The only child." This remnant of a once numerous family takes to the bush, but the mother comes forth from time to time and tosses a handful of grass toward the others who ask her in chorus:

"How big is the only child now?"
"The only child creeps," says the mother.
"He e e!" exclaim the chorus after this.
"How old is the only child now?"
"The only child walks."
"He e e!"

And so on until the only child grows up, is married, and has a baby of her own. Then the grandmother is asked questions about the child of the only child.

"How old is the child of the only child now?"
"The child of the only child creeps!"
"He e e!"

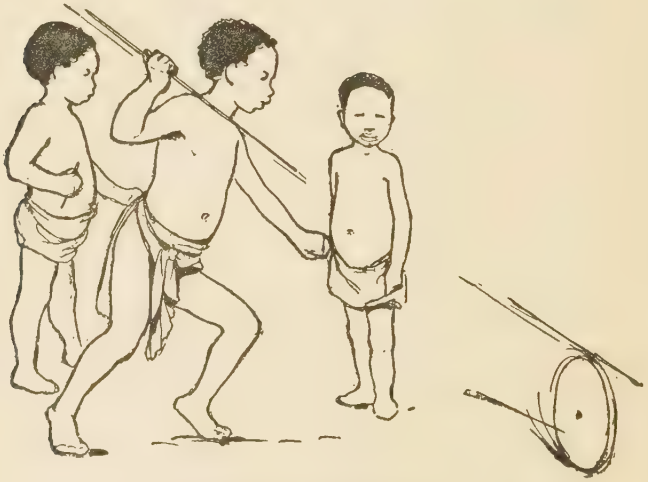
And then the grandmother responds that "he walks, he sets traps, one day he has killed a little antelope, another day he has killed a big antelope, and now he has killed an elephant!"

"He e e!" shouts the chorus as this climax is reached,

and one after another comes to beg a piece of elephant-meat from the child of the only child who now comes out of hiding. One after another is refused until he finds the one who pleases him, and to her he gives a piece of the meat. They then run away together, all the others following.

Spearing the Disk

A disk is made of soft wood and sent rolling. The object is to pierce it with pointed sticks as it passes.



SPEARING THE DISK

BURMESE GAMES

CHAPTER IX

BURMESE GAMES

Zum-zum
Loo k'bah Zee
Straddle the Pole Catch
The Frog Dance

Zum-zum

There are four players, two on each side of a line drawn on the ground.

One player starts across the line saying *dee-e-e-e-e,* etc., or *zee-e-e-e-e,* etc., as long as he can use one breath, trying all the time to tag one of the opponents

ZUM-ZUM

who is running from him. When obliged to stop the noise because his breath gives out, he runs back to his own side of the line, his opponents trying to tag him as he runs. Whichever succeeds in tagging the others, determines the winning side.

The two of the winning side mount on the bent backs of their opponents, like men riding horses. They face each other, and rolling a handkerchief into a ball, one rider throws it across for the opposite rider to catch, and thus back and forth. Should it fall to the ground, the horse or rider who first picks it up starts the new game.

Should a man who crosses the line to tag an opponent fail to tag and should reach his side of the line without being tagged, an opponent immediately crosses the line with the sound dee-e-e-e-e, etc. (or zee-e-e-e-e), going through the same performance as number one. This is repeated from alternate sides until the "tag" is given, and then the riding follows.

Loo k'bah Zee

All the players but one stand in a row, with their hands open behind them. The one not in the row has a ball, small stone, or some similar object in his hand as he passes down the line *behind* the row. This he seems to put in the hands of one after another. At last, in passing up and down the line the article is left in the

hand of a player. That player must immediately start forward to run out of the line, while those on either side of him must seek to catch him as he starts without leaving their places. If they succeed, that one takes his place with the stone, while the former stone-passer joins the line, and the play commences over again. Should they not succeed in catching him, the former stone-passer must try it again, and so on.

Straddle the Pole Catch

A pole is laid on the ground, and all the players but one stand with one foot on each side of the pole, facing one way. The odd player takes his stand in front of

STRADDLE THE POLE CATCH

them, facing them. He is catcher, and can never cross the pole. If he would pass from one side to the other, he must go around the end of the pole. He starts down one side of the pole, and the other players immediately get both their feet on the opposite side and perhaps run off. The catcher cannot tag one until he is on the same side with him, and so the players try to keep out of his way by running and by crossing the pole to the opposite side from that on which the catcher happens to be at the time. When at last one is caught, the catcher either leads him back in triumph by the ear, or else mounts his back and rides him to the pole, when the caught one becomes catcher, and the game goes on.

The Frog Dance

Several children arrange themselves in a circle. All squat down on their haunches. Then they commence to dance by throwing out first one foot and then another. The arms swing loose, the hands coming together in front of the knees with a clap, then behind the back with another clap. There is a rhythm, a clap at each hop. Each player tries to trip or bowl over the others. Any player who falls over is out of the game. The one who can dance longest thus without rolling over on the floor wins the game.

DIRECTIONS FOR COSTUMES

CHAPTER X

DIRECTIONS FOR COSTUMES

These directions have been found to be simple and practical. The costumes may be made very inexpensively and at the same time be very good. It is hoped that they may be useful to those desiring to have the games played in costume and for any missionary entertainment. It must be remembered that none of the costumes described are complete.

American Indian

The costumes for boys and girls can be bought at any large department store.

Japanese

Make the kimonos for children under ten years old of bright, flowered material. Those over ten should have gray, brown, or any darkish-colored cloth. The general shape may be taken from a large kimono. The girls have the long flowing sleeves and wide sashes or *obis* which go around the waist and tie behind. The boys have tight sleeves and no sash, but a narrow band of the same material which fastens in front.

Girls over fifteen should wear the modern schoolgirl's dress of Japan. It consists of the kimono, which must be of some dark material, and a full plaited skirt, red in color. The skirt has openings on the two sides, and is fastened on *over* the kimono by tapes made of the same material, two tying in front and two at the back.

The straw sandals may be bought at a Japanese store.

Korean

Costume for Girls. Very full baggy trousers, made of white cloth, coming down to the ankles; over this goes the outer skirt; it is not seamed up in the back, and is more like a full apron; it has long tie strings of the same material which lap over at the back and tie in front. Any light, pale-colored material may be used; blue, pink, or yellow is good. The jacket is low-necked and has elbow sleeves. It is tied in front with two sets of tape strings made of the same material. Outer skirt and jacket should be of the same material.

Costume for Boys. Long very full trousers, made of white cloth. They are held in place by a strip of muslin or belt. The long outer coat comes down to the ankles; the sleeves are rather tight and come down to the wrist. The coat is double-breasted and ties in front with two tapes of the same material. Any light-colored material may be used.

Chinese

The costumes for the girls and boys can be made practically the same. Use blue cotton cloth; of course, other colors may be used, but the dull blue is more characteristically Chinese. Both boys and girls have long trousers. The girls have a band of embroidery or plain material around the bottom of theirs.

The boys have rather long coats. They are fastened together by loops made of tape and knotted tape buttons on the right side, closing up to the throat. Over the coat the boys wear a vest, sleeveless, buttoning also on the side. Often the vest is made of black cloth.

The girls have short coats, coming just below their hips. They fasten like those for boys. The sleeves are straight, and do not come into a tight cuff at the wrist. Often the girls' coats are edged with embroidery or plain material. Black is very effective.

Indian

Hindu Costume for Girls. One piece of cotton goods, about a yard wide and ten yards long, of any color. More effective ones could be made with borders. The *sari* is wound around the waist. The first winding should be rather tight. A number of plaits are laid in the back and more in the front, and should reach below the ankles, leaving sufficient material to be thrown over the left

shoulder and head and to fall loosely down the right side. Any simple blouse may be worn, preferably white, as the sari practically conceals it.

If desired the plaits for the back and the front may be sewed so as to be firm, but it is not necessary. In India nothing is used to fasten the sari; it is so skilfully put on that it holds itself. This costume is also worn by Christian girls and women.

Hindu Costume for Boys. A turban for the head. It is a long strip of white cotton cloth or cheese-cloth (colored cloths are also used), about seven yards long and half a yard wide. This is wound round and round the head. A strip of white cotton cloth or cheese-cloth about three yards long and one yard wide, the *dhoti,* a loin-cloth, should hang down to the ankles. A rather long white cotton coat completes the costume, with a strip of white, or, better, some colored cotton cloth as a shoulder scarf.

Mohammedan Costume for Girls. Very large loose pajamas of any pale color. White and yellow are especially good. The pajamas are tight near the ankles; they are fastened around the waist by a draw-string. A little close-fitting, short-sleeved jacket of any color, pink and blue being characteristic. Over the head and around the shoulders a short sari is thrown, about three yards long and of any color.

In the streets girls over ten wear a *burkha.* It is a very full, white-cotton outer garment that completely

covers everything. It reaches from the crown of the head down to the ground. There are no sleeves or arm slits, no gathering in at waist or neck, all the gatherings come on the top of the head. Inserted pieces of lace or open-work are placed where the eyes come.

Mohammedan Costume for Boys. Long trousers made of white, or black and white check, or almost any colored cotton goods. They are rather loose at the waist where they are fastened by a draw-string; around the legs and ankles they fit very snugly. The turban is the same as in the Hindu boy's costume and the long coats and shoulder scarfs also. Often the boys wear little round caps.

PERSIAN

Costume for Girls. A loose jacket, buttoning in the front, with long sleeves, of any inexpensive though rather rich-looking material. A full divided skirt of any colored material. It is fastened around the waist with a draw-string. The girls wear round black caps with embroidery on them.

Costume for Boys. A cloth coat—like our military coat—reaching down to the knees; under the coat there is a bright-colored vest, buttoning in the middle, and then come long, rather tight trousers. Boys always wear the lamb-skin or astrakan caps. It is effective to have the coat and trousers black and the vest red.

Turkish

It is extremely difficult to make simple and inexpensive copies of the Turkish costumes, for they are usually of velvet or satin and very beautifully and elaborately embroidered, often with gold thread.

Satine would perhaps be the best material to use, and trimming could be sewed on without much expense, or the goods could be effectively embroidered. Purple, green, and red are good and characteristic colors for the costumes.

The costume of the boys and girls is much the same—very full loose trousers reaching to the ankle where they are rather narrow, and a short jacket, open in the front. The boys have a vest also. The boys wear close-fitting red cloth caps with black tassels, known as fezes.

Burmese

The girls and boys wear a white linen or cotton jacket reaching to the waist, fastening up the front, and a brightly colored silk or cotton skirt which reaches to the feet. The skirt is bound tightly around the legs and tied in front at the waist.

The boys wear turbans of yellow or red cloth.

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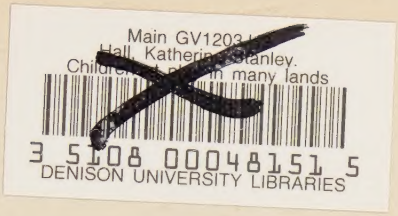

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